John McCormack Crowds Carnegie At Tenth Recital

By Sylvester Rawling.

JOHN McCORMACK'S tenth recital in Greater New York this season, which took place in Carnegie Hall yesterday afternoon, save for one unfortunate incident, had all the characteristic features of the ninth and the others. The vast auditorium, including the stage, was crowded from top to bottom, the enthusiasm of the audience was unrestrained, and the generosity of the Irish tenor in yielding to demands for extra numbers was as great as ever.

Out of the latter fact came trouble. The air was stifling. I had taken the liberty early, back of the stage where Mr. McCormack was perspiring as if he were in a Turkish bath, to present to him that he was permitting the audience to get too much out of him, but Mr. McCormack has a will and a will of his own, and my protest was of no avail. In the second of a group of four songs written for Mr. McCormack by Rudolph Ganz, the accompanist, accompanied by the composer, which came at the end, his voice broke on a difficult top note. The audience gave one gasp and immediately resumed its absorbed receptive attitude, but it spoiled Mr. McCormack's day. He was not himself afterward. Perhaps it is because he is so sensitive that he is able to hold our hearts enthralled, as he does.

The Ganz group of songs disclosed the composer's originality. He calls them "sonnets to music" based upon the efforts of the singer without the march elaborate of the piano as accompaniment. "The Sea Hath Its Pearls" had to be repeated. Among the songs substituted by Mr. McCormack's programmers was "Turbia si Fiore" by Frank Paolucci, "Le Vilanelle" by Delibes, and a gypsy song in English, by Hemacha, Wolf Werner and Liszt. Of the old favorites "Mother Machree" is finding a low rival in "The Irish Emigrant," both of which Mr. McCormack sings to the heart of every man, woman and child that hears him. Of course there was "The Next Market Day" and "A Bulbycoe Ballad" to provide the laughter after the tears.

Ludwig Schwab, for many years with Kubelik, was Mr. McCormack's accompanist at the piano in the place of Edwin Schneider, who fractured his arm at Atlantic City ten days ago while teaching Master McCormack, about seven years old, I think, roller skating. The precocious young gentleman, who has made a record of "It's a Long, Long Way to Tipperary," has demanded of his father's manager, Mr. Wagner, that a tour be arranged for him next season. His terms? Well, not less than $1,000 a performance, he says.

The soloists at the Metropolitan Opera House concert last night were Mme. Melanie Kurt, Mme. Mabel Garrison and Pasquale Amato. Mme. Kurt sang two Wagnerian numbers. Mme. Garrison won especial applause by her singing of the Strauss "Voce di Primavera" and Amato received enthusiastic recognition of his masterly rendering of the cavatina from "The Barber of Seville." Richard Hageman made his last appearance of the season as director. He has won a high place in the esteem of the music lovers who attend the concerts and added to his laurels as conductor by his skill and the spirit he has infused into the work of the orchestra.

"L'Amore Dei Tre Re" at the Metropolitan Opera House on Saturday afternoon drew a great audience to hear a fine performance of Montemezzi's opera by Lucrezia Bori, Riccardo Ferrari, Fontana, Pasquale Amato and Adamo Didur in the chief parts. Mr. Toscanini conducting. In the evening there was a sold-out house, at popular prices, to hear Puccini's "Madame Butterfly," with Geraldine Farrar in the name part. The audience showered from beginning to end, and Miss Farrar marked personal tribute to the cast were Riccardo Martin, Rita Fornia, Riccardo Tegani, Angela Nada and Mme. Jia Egener. Mr. Polacco conducted.

Elena Gerhardt, the distinguished German lieder singer, gave her last recital of the season at Carnegie Hall on Saturday afternoon before an audience that, while it did not fill the house, was of formidable size. She was applauded generously and she was made the recipient of many beautiful offerings of flowers. Her programme included songs in German by Franz, Schumann, Wolf and Jensen, and a group in English comprising of Marion Bauer's "The Hill Wind" and "Song of Time and Me," Mrs. Beach's "The Lotus Isle" and "Fire Me the Jasmine Buds Unfold," and Roger Quilter's "Song of a Blackbird" and "April." Richard Epstein was Miss Gerhardt's accompanist at the piano.

Jeanne Bowar, pianist, and Carl Bower, soprano, gave a joint recital at the Biltmore last evening. Miss Bower played compositions by Mendelssohn, Chopin and Liszt with exquisite taste and expression. Miss Bower's songs included the old English "Mi Lovely Flow," Hadley's "Serenade," and "One Fine Day" from "Madame Butterfly," sung with pleasing voice and with good method. Harry Gilbert was her accompanist at the piano.

Ethel Hearsey, a young American pianist, a pupil of Mrs. Morgan's here and of Leschetizky's in Vienna, who gave a recital at the Waldorf on Saturday afternoon, showed at little more than a good recital. Her playing is facile and not overstrained. What she lacks at present is strength and assurance. Compositions by Beethoven, Chopin, Schumann and Rachmaninoff were on her programme.

Arturo Toscanini, a wizard as a conductor of opera, is to show us what he can do as a symphony conductor. He is to lead two symphony concerts at the Metropolitan Opera House before the close of the season. At the first, next Sunday night, the symphony will be Brahms's second. The programme also will contain works by Respighi, Debussy and Strauss. At the second, on the following Friday afternoon, the symphony will be Beethoven's "Pastoral," and the other numbers will be by Sibelius, Dukas and Wagner.

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